

Haftarah for the Two Shabbats of Chanukah (Zechariah 2:14-4:7 & 1 Kings 7:40-50)  
*chantable English version by Len Fellman*  
based on the translations of  
Aryeh Kaplan, the Stone Edition Tanach, , the new JPS, W. Gunther Plaut, and The Jerusalem Bible

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**First Shabbat of Chanukah (Zechariah 2:14-4:7)**

2:14 [Shout for joy], [O daughter of Zion], [for—be assured] [that I am coming]. I will dwell among you, [thus says YHWH].

15 [You will be joined] by nations: many nations [will come to YHWH] on that day. They will be to Me a people.

I will dwell [among you]. [And you shall know] that YHWH *Tseva 'ot* (the Lord of Hosts) has sent me to you.

16 [God will inherit]—YHWH will take Judah as His portion [in the land]—the land that is holy.

God will choose once more—Jerusalem.

17 Keep silent, all flesh before YHWH, who has been aroused from His abode of holiness.

3:1 [Then he showed me] Joshua, [who was the high] priest, standing before the angel of YHWH,  
[and the Accuser] was standing at his right hand to accuse him.

2 And said YHWH [to the Accuser], “You are denounced—YHWH rebukes you, O Satan.

You are denounced—YHWH rebukes you, [He who has chosen] Jerusalem. [For is not] [this man]\* a brand plucked from the fire?

3 Now Joshua stood there dressed in clothes that were filthy, [as he stood there] before the angel. *\*trope merekhah khefulah*

4 He answered, [and spoke to those] who stood [before him], saying, “[Do take them off]—remove these clothes that are dirty from him.”

He said [to him, to Joshua], “Behold, [I take now] from you your guilt, and I am clothing you [in robes quite splendid].”

5 [And I then said], “[Let them now place] a turban, for purity, on his head.”

[So they proceeded to put] a turban—a pure diadem—[upon his head], [and dressed him] [in clean garments], as the angel of YHWH stood by.

6 Then exhorted the angel of YHWH—[charging Joshua] as follows:

3:7 [This is what God says]—YHWH *Tseva 'ot*—[If in my paths] you walk, and if my commandments you keep,  
 [you in turn] will govern my house [and you likewise] will guard my courtyards. [I will give to you] [free passage] among those standing here.  
 8 [And so now, listen]—[pay attention, Joshua], you [who are the high priest], both you and your companions who sit [before you],  
 for men of wondrous sign are they. [For indeed] [I shall bring forth] my servant, [known as “the Branch”].  
 9 [For now] [you may behold] [the stone that is the foundation] which I have placed before Joshua. A stone unique, [on which are seven] eyes.  
 [And I myself] will engrave [the inscription upon it], thus says YHWH *Tseva 'ot*. [And I will remove] the iniquity from that land, in just one day.  
 10 And [upon that day], so says YHWH *Tseva 'ot*, shall call each man his neighbor to come under his vine, and beneath his fig tree.”  
 4:1 [Then there returned] the angel who was speaking to me. [He awakened me], [just like a man] who is wakened from his sleep.  
 2 He said to me, “What is it that you see?” [This is what I answered], “I saw—I beheld—[a seven-branched menorah], [made of gold throughout],  
 [and a bowl for oil] [on the top of it], and seven lamps on the lampstand, for these seven there are seven pipes, [for the lamps] that are above them.  
 3 There are two olive trees upon it: one to the right of the bowl; [the other one] on its left.  
 4 So I answered by saying [to the angel] who was speaking with me, [these words], “What mean these things, my lord?”  
 5 [And he answered]—the angel who was speaking with me—by saying to me: “Do you not know [what these] [things are]?”  
 [And I replied], “I know not, my lord.”  
 6 [The angel replied], speaking to me as follows, “This [is the word of YHWH] to Zerubbab that says,  
 ‘Not by might and not by power, but [by My spirit], thus speaks YHWH *Tseva 'ot*.’  
 7 [And who are you], [you mountain so great], before Zerubbab? [You shall become a plain.]  
 [He will bring forth] the stone called the capstone, [as shouts are heard]: [end melody] ‘Grace and beauty, [are emanating from it].’”

## Second Shabbat of Chanukah (1 Kings 7:40-50)

7:40 [Then made] Hiram [the basin for the ashes], the shovels, [and the sprinkling bowls].

[Thus was able] Hiram to complete [all of the work] [which he had] undertaken for King Solomon in the house of YHWH.

41 The pillars—[two of them], [and the bowls or the moldings] [of the capitals], at the top of the pillars—[two of them], and the latticework—[two of them], [serving to cover] the two globes of the capitals [that stood in place] at the top of the columns.

42 [And there were pomegranates], four hundred of them, for the two [lattice networks], [two rows of] pomegranates for the networks—[one each], [serving to cover] the two globes of the capitals [that stood in place] at the face of the pillars.

43 And the bases—[there were ten of them]. And the basins, ten of them, on the bases.

44 The “sea”—[the one tank], and the oxen, twelve of them, under the tank,

45 and the pails and the shovels [as well as the sprinkling bowls]. In addition, all of the vessels [we speak of], that [were made] [by Hiram] for King Solomon in the house of YHWH [were made of copper], [burnished bronze].

46 In the plain of the Jordan they were cast by the king, in molds of earth, between Succoth and Zerethan.

47 [Left unweighed] by Solomon [were all of the vessels], [since their number] was so great. Undetermined was the weight of the copper.

48 [And thus made] Solomon all of the furnishings [that were found] in the house of YHWH, including the altar of gold, [as well as the table], upon which was the bread called the showbread, [a table made of gold].

49 [And too the menorahs]: five on the right side, [and five more] [on the left], in front of the sanctuary, of solid gold; [the floral work] [along with the lamps]; [even the tongs] [were of gold].

50 [All of the basins], [and the snuffers] [and the sprinkling bowls], the ladles and the fire pans, of solid gold.

[Even the hinges]—[sockets for the doorframes]—for the doors of the inner house, the Holy of Holies, [and for the doors] [of the house] [end melody] [of the Great Hall], [were all made of gold].

## Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some “poetic licence”, and some willingness on the part of the listener to be “carried” by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these “transtropilations” are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a “window” into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. “cut a covenant”) to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 “beam above the door” rather than “lintel”) to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between “literalness” and “listenable-ness”. A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha tipcha munach tevir mapakh *or* yetiv kadma *or* pashta gersh gershayim telisha katana telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana “lean toward” the words they “conjoin” to, while the *disjunctive tropes* such as tipcha, gersh, gershayim, and telisha gedola “lean away” from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* “rivi'i” melody in whatever way seems most natural.

As a variant of the “grey bracket” device, I indicate pairs of tropes by “wrapping them around” the phrase which have the combined melody:

mercha/tipcha	kadma/geresh ( <i>or</i> : azla, etc.)	mercha siluk
(Renew our days)	(She weeps bitterly).	(a fire-offering to God)

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

I put words in gray which I consider essential but which don’t strictly match the Hebrew. I also “pad” some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the *leyner*’s cantillation system. In particular, the tropes *telisha g’dola* (ר), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the musical phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

“*Metigah-zakef*” is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself]

In some trope systems (viz. cantor Moshe Haschel in “Navigating the Bible II”) this is given a distinctive melody—I add extra syllables to fill out the musical phrase (as in “take care” in this example). Haschel’s system also chants the trope *munach* as *legarmeh* more often than other systems do.

I don’t write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the *leyner* can choose to pronounce it as “*God*” or “*Adonai*”.

Warning on the Hebrew text: The text I use for the English trope system is from Aryeh Kaplan; the Hebrew text I display is from Wikisource. Occasionally (but rarely) a phrase will use different tropes in the two systems.

*The English translations I mostly use (besides several scholarly commentaries) are the following:*

Aryeh Kaplan, ‘The Living Torah’ (1981) (also my source for proper names & transliterations)  
Richard Elliott Friedman, ‘The Bible With Sources Revealed’ (2003)  
Everett Fox, ‘The Five Books of Moses’ (1997)  
The Stone Edition ‘Tanach’ (1996)  
JPS ‘Hebrew-English Tanach’, (2<sup>nd</sup> Ed. 2000), *along with* Orlinsky, ‘Notes on the New Translation of the Torah’ (1969)  
Robert Alter, ‘The Five Books of Moses’ (2004)  
Commentaries in the ‘Anchor Bible’ series  
Rotherham, The Emphasized Bible (1902)  
The Jerusalem Bible (1966) (also my source for topic headings)  
The New King James Bible (1982)